Visiting Artist

Lana Henschell, piano

Winner

Eckhardt-Gramatté Piano Competition

Sunday, October 24, 2004 at 8:00 pm

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Fantasie and Fugue in A Minor, BWV 944 (ca.1720) — John Sebastian Bach (1685-1750)

Sonata in A Major, Op. 2, No. 2 (1794-1795) — Ludwig van Beethoven (1770-1827)
- Allegro vivace
- Largo appassionato
- Scherzo: Allegretto
- Rondo: Grazioso

Butterflies & Bobcats — David L. McIntyre (b. 1950)
(2004 Commissioned Work, Eckhardt-Gramatté)

Intermission

Sonata No. 5, Op. 53 (1907) — Alexander Scriabin (1872-1915)
- Allegro
  Impetuoso
- Con stravaganza –
- Languido –
- Presto con allegrezza

Mikrokosmos (1932-1939) — Béla Bartók (1881-1945)
- No. 142: From the Diary of a Fly
- No. 143: Divided Arpeggios

Sonate (1926) — Béla Bartók
- Allegro moderato
- Sostenuto e pesante
- Allegro molto

Program Notes

Butterflies & Bobcats (2004 Commissioned Work)
by David L. McIntyre

Butterflies & Bobcats was commissioned by the 2004 E-gré National Music Competition with the assistance of the Saskatchewan Arts Board. The fanciful title betrays the huge and deliberate emotional, textural and pianistic contrasts in this piece. While there may be "something for everyone" in this piece it raises some questions: can such diverse elements be reconciled in ten minutes? And can a single performer be at ease within that diversity? - *McIntyre*

Program Notes (cont'd)

Fantasy and Fugue in A Minor, BWV 944 **JS Bach**

Written at approximately the same time as the Toccatas (1708), Bach's *Fantasy and Fugue in A Minor BWV 944* lies rather early in Bach's compositional career. The term Fantasy implies a freely constructed work in which improvisation, an important aspect of a keyboard player's training in Bach's day, plays a key role. Only chords are notated on the score; these the performer can improvise upon, through techniques such as arpeggiation and ornamentation. The Fugue is thematically and structurally influenced by the Italian Concerti of Torelli (ritornello form). It is unusual in that it consists entirely of continuous sixteenth notes.

Mikrokosmos **Béla Bartók**

Completed in 1939, Bartók's six volumes of *Mikrokosmos* are among the most notable collections of its kind from the twentieth century, comparable to the Etudes of Chopin or the Well-Tempered Clavier of Bach. Bartók's initial concept was to create a collection of recital pieces, but later decided to compose several volumes for didactic purposes. While the first four volumes are designed for beginners (the first two volumes were composed for his son), the last two books are intended for the concert stage. Written in progressive order of technical and musical difficulty, each of the 153 pieces varies in style and contains mostly original material based on diverse scale systems.

No. 142, *From the Diary of a Fly* represents one of the many character pieces from the set, in which each hand plays a different whole tone scale to produce a "buzzing" semi-tonal effect. Bartók, in his own words, "wanted to depict the desperate sound of a fly's buzz, when getting into a cob-web. The fly is telling the story as he writes in his diary. He was buzzing about and didn't see the spider web. Then he is caught in the web, but he manages to get himself free before he is eaten, and he escapes. A happy ending."

Operating on the variation principle, No. 143, *Divided Arpeggios* makes use of an arpeggiated motive in various major and minor modes. The interweaving melodic strands create a sensuous, cool-hued atmosphere.

Sonate (1926) **Béla Bartók**

Bartók wrote his first and only Sonata in 1926, a year in which he began composing many piano pieces, including the *Out of Doors Suite,* his First Piano Concerto and the *Mikrokosmos*. The Sonata displays characteristic elements that were to become almost "trademarks": dissonant intervals like 2nds and 7ths, chord clusters, percussive textures, and an unparalleled combination of rhythm and meter. Although the Sonata contains some revisions to the standard sonata-form model, it is quite simple in structure, and draws from Beethovian principles.

Sonata in A Major, Op. 2, No. 2 **Ludwig van Beethoven**

The thirty-two Piano Sonatas are a prism through which one can see new developments and innovations in Beethoven's compositional style. As a body of work spanning many years,

varying almost infinitely in form, size and character, the collection of Sonatas have proven to be perhaps the most influential achievement in the history of piano composition.

Published in 1796, the three Sonatas of Opus 2 differ radically in character, ranging from tempestuousness to playful humor to radiant bravura. Beethoven dedicated the set to Haydn, indicating his profound admiration for the composer (once his teacher). The first movement begins rather playfully, pausing here and there as if to tease. It contains a wide range of adventurous harmonies, which provide the basis for the jest-like character of the movement. The passionate and grave second movement resembles the slow second movements of the Op. 1 Trios. Beethoven frequently added a Scherzo and Trio to his Sonatas; an innovative movement similar to the minuets of Haydn. These movements however, were longer and constructed with more symmetrical periods. The Sonata ends with a fourth rondo movement. Graceful in style and Mozartian in flavor, it seems to presage the rondos of Schubert.

Piano Caprice No. 6 **SC Eckhardt-Gramatté**

Born in Moscow, Eckhardt-Gramatté began a career as a performer of the piano and violin at an early age. In addition to giving many recitals, she increasingly devoted more time to composing, and in the years before her move to Vienna in 1939, she developed a highly individual style of counterpoint, indicative of her strong admiration for Bach.

Having performed many virtuosic works, her compositions were steeped in the Romantic tradition and veered towards neoclassism, incorporating Bartókian devices such as bi-tonality and the interval of a fourth. Her use of free dissonance resulted in a unique sound, Post-Romantic in spirit, but did not interfere with her essentially tonal style (she herself claimed her style to be tonal, but in her own way). After moving to Winnipeg in 1953, she continued to compose, venturing into modern techniques such as serialism.

Composed between 1931 and 1948, Eckhardt-Gramatté's Six Piano Caprices were most likely influenced by the Paganini Violin Caprices she encountered as a violinist. Through the incorporation of unique harmony and contrapuntal writing, the caprices display virtuosic pianism and are true caprices in the full sense of the word. In contrast to Paganini however, they represent "impressions" (her own term) of various images, experiences and events of her life, and range in emotion from great tenderness to philosophical contemplation to despair.

The Sixth Piano Caprice, "*Klavierstücke*", written in 1948, is the lightest and most whimsical of the set, providing a glimpse into her life as a child at the age of six. With her use of simple counterpoint, "wrong-note dissonance," syncopation and changes in meter, Eckhardt-Gramatté effectively creates a playful, often mischievous self-portrait.

Piano-Soleil *from Six Thèmes Solaires* **Denis Gougeon**

Drawing his inspiration from a wide range of composers, from Mozart to Messiaen, Denis Gougeon has described himself as an "intuitive" composer, who wishes to touch the listener emotionally. His music is typically energetic and virtuosic with a well-thought-out underlying structure. As is evident in *Piano-Soleil*, his musical language is oriented towards atonality but sounds consonant to the ear. Written in 1990, *Soleil* is part of a collection entitled *Six Thèmes Solaires* (for various instruments), which includes pieces based on the names of planets.

Fantaisie pour Piano **Jacques Hétu**

Composer and teacher Jacques Hétu studied composition with Henri Dutilleux at the École Normale and analysis with Olivier Messiean at the Paris Conservatory. As his titles often suggest, Hétu's works are influenced by classical forms and are often unified by various motives. His percussive style, full of harmonic tension and rich dissonance, shows an influence of Bartók, Hindemith and various French composers. Commissioned for the Women's Musical Club of Toronto Piano Competition (1997), the *Fantasie Op. 59* contrasts energetic polytonal sections with mysterious adagios steeped in chromaticism, resulting in a powerful display of expression and virtuosity.

Études pour piano **György Ligeti**

Composed after 1985, Ligeti's first two books of *Études pour piano* are the first sets of etudes in the tradition of Chopin for more than half a century. The impetus of conception stemmed from his perception of the deficits he discerned in his own technique, and in an attempt to address these, he composed etudes of dazzling virtuosity, both in a pianistic and compositional sense. Like growing organisms, they proceed from a simple core idea and lead from simplicity to great complexity.

Inspired by the music of sub-Saharan African cultures and the recordings of ethnomusicologists Arom and Nancarrow, the etudes exhibit great metric and rhythmic complexity. They extend the concept of hemiola by using bar lines as an optical aid only, and through superimposed symmetrical and asymmetrical patterns, each etude creates and illusion of order and disorder.

The titles suggest extra musical analogies rather than technical character. *Cordes à vide* (Open Strings) brings forth the sounds of stringed instruments with Ligeti's use of chords and melodic figures based on open fifths. *Der Zauberlehrling* (The Sorcerer's Apprentice) begins with rapid evolving staccato figures, which accumulate into an electrical cloud of sound. Over an underlying pulse of relentless eighth notes, accents recur at different frequencies, producing a "polyrhythmic firework."

Sonata No. 5, Op. 53 (1907) **Alexander Scriabin**

Scriabin's obsession with philosophy and mysticism is evident in his Sonata No. 5, Op. 53 (1907), an inventive piece bursting with vitality and passion, yet shrouded in mystery and euphoria. Written in only three or four days, it was perhaps a sequel to his *Poem of Ecstasy, Op. 54*. He provided four lines of a poem written for this Symphonic Poem (or 4th Symphony) on the score of the Sonata:

> I call you to life, mysterious forces!
> Drowned in the Obscure depths
> of the creative spirit, timid
> Embryos of life, to you I bring audacity!

Although the conventional division of exposition, development and recapitulation are preserved, the fifth sonata departs from the traditional 'tonal plan' and is the first of his sonatas to be in a one-movement form. This Lisztian concept would establish the basic formal scheme for his next five sonatas.

The piece begins with an almost crazed, anti-tonal passage, which manifests in the depths of the keyboard, and rushes upwards only to vanish unexpectedly. The following introductory section contains motives which foreshadow upcoming subjects and theme groups. The highly-developed material is disguised by extreme changes in tempo. Harmonically, the language of the piece is tonally related but contains original elements that point to his future style. One of these new features occurs amidst the frenzied development; the 'mystic' chord, built on a series of fourths rather than traditional thirds, is the basis of this trance-like section.

Sponsors

The SOCAN Foundation

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David L McIntyre (b. Edmonton, AB, 1950) grew up in Saskatoon and Calgary. He studied piano with Boris Roubakine at the University of Calgary and composition with Luigi Zaninelli at the University of Southern Mississippi. In 1976 he joined the music faculty of the Canadian Bible College in Regina where he taught for nineteen years. David currently freelances as composer and pianist, playing with the trio "Contrasts" with Ed and Pauline Minevich.

Over the years he has composed a large body of highly regarded concert, church, and educational music in many mediums. His recent position as composer-in-residence with the Regina Symphony Orchestra saw the creation of a number of exciting orchestral works: *A Bear in the Brewery, A Medley of Insolent Noises,* Symphony No. 1, Concerto for Piano & Orchestra, and *Through a Glass Darkly: an Elegy for Orchestra.*

Perhaps his favoured medium is chamber music with piano. His output in this genre includes two flute/piano Sonatas, two violin/piano Sonatas, two bassoon/piano Sonatas (Bapia), and a sonata each for trumpet/piano, and viola/piano. His most recent premiere was the *Hybrids* for violin, clarinet and piano given at the Regina Symphony Orchestra's 2004 New Music Festival.

McIntyre's catalogue of works for the piano is extensive. It includes two 11-movement suites, *Pro-Motion* and *E-Motion*; *Toccata, Twelve Trifles for Two Pianos*; *Four Dances for Connie*; *Anniversary Suite*; *Meditations* (6 hymn adaptations); and a host of shorter Consolations and Nocturnes and miscellaneous pieces. He has also written two Piano Sonatas; the second was commissioned by MusiCanada 2000 for Angela Hewitt. His *Concerto for Piano & Orchestra* for Catherine Vickers was premiered in 2003.

In spring 2004, he completed part two of *Watershed Stories*, a major work for SATB and piano for the Prairie Pride Chorus, which was premiered in Regina on June 12, 2004.

The **Eckhardt-Gramatté Competition** for the performance of Canadian music is a memorial to composer, pianist and violinist SC (Sonia) Eckhardt-Gramatté, who spent the last 21 years of her life in Manitoba. It fulfills her lifelong dream of creating a means by which the music of contemporary composers could make its presence felt by young musicians on the threshold of their careers. The E-gré National Music Competition has been held annually since 1976 at Brandon University.

Pianist **Lana Henchell**, this year's winner, is a graduate of the University of Calgary (BMus, MMus). She studied with Marilyn Engle. In the summer of 2003 she participated in the "Barbara Krakauer" Academy in Vaison-la-Romaine, France, through a major grant from the Alberta Foundation for the Arts. Also in 2003 she participated in a masterclass with Ursula Oppens during the Esther Honens Competition. She performed in concerts for the University of Calgary's New Music Festival, "Happening", in January 2004. Lana teaches piano and accompanies string players, vocalists and pianists.

Upcoming Events

October

28 & 29 Thursday & Friday, 8:00 pm
The Academy Strings
with the University of Alberta
Concert Choir and Madrigal Singers
Tanya Prochazka, Leonard Ratzlaff
and **Michael Massey, Conductors**
Dvořák *Domov muj (My Home) Overture, Op 62 ; Te Deum, Op 103;*
Cello Concerto in B Minor, Op 104
Soloist **Tanya Prochazka, cello**
Admission: $10/student/senior, $15/adult

November

1 Monday, 12:00 noon
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music
Free admission

2 Tuesday, 12:00 noon
The Davis Concert Organ
Noon Hour Series
The French Symphonic Organ
with solo organists
Alice Boyd, Philip Chow, Kevin Dill, Marnie Giesbrecht,
and special guests
Sine Nomine chamber choir
John Hooper, director
with organists
Meghan Bowen, Lorne Manweiler
Solo organ works by Franck, Alain, Widor, Gigout, Faure and Poulenc
Winspear Centre for Music
Free admission. Donations are welcome in support of the United Way

7 Sunday, 8:00 pm
Master of Music Recital
Katy Skinner, Choral Conducting
Free admission

8 Monday, 8:00 pm
Visiting Artists Recital
Antonio Peruch, accordion
Martin Riseley and Alycia Au, violin
Aaron Au, viola
Julie Amundsen, cello
Works for accordion and string quartet
by Astor Piazzolla
Admission: $15/student/senior, $20/adult

13 Saturday, 8:00 pm
Music at Convocation Hall
Tanya Prochazka, cello
Janet Scott Hoyt, piano
Lukas Foss *Capriccio*; Elliot Carter *Figment for Cello Alone (1994);*
John Corigliano *Phantasmagoria on Themes from the Ghosts of Versailles*
;Felix Mendelssohn *Sonata in D, Op 58*;
David Popper *Variations on a Little Russian Theme*
Admission: $15/student/senior, $20/adult

15 Monday, 5:00 pm
Hear's to your Health
Lidia Khaner, oboe
Aaron Au, viola
Patricia Tao, piano
Brahms *Sonata for viola and piano, Op 120*; Loeffler *Two Rhapsodies for oboe, viola and piano* and other works
Foyer, Bernard Snell Auditorium
Walter MacKenzie Centre
University Hospital
Free admission

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).